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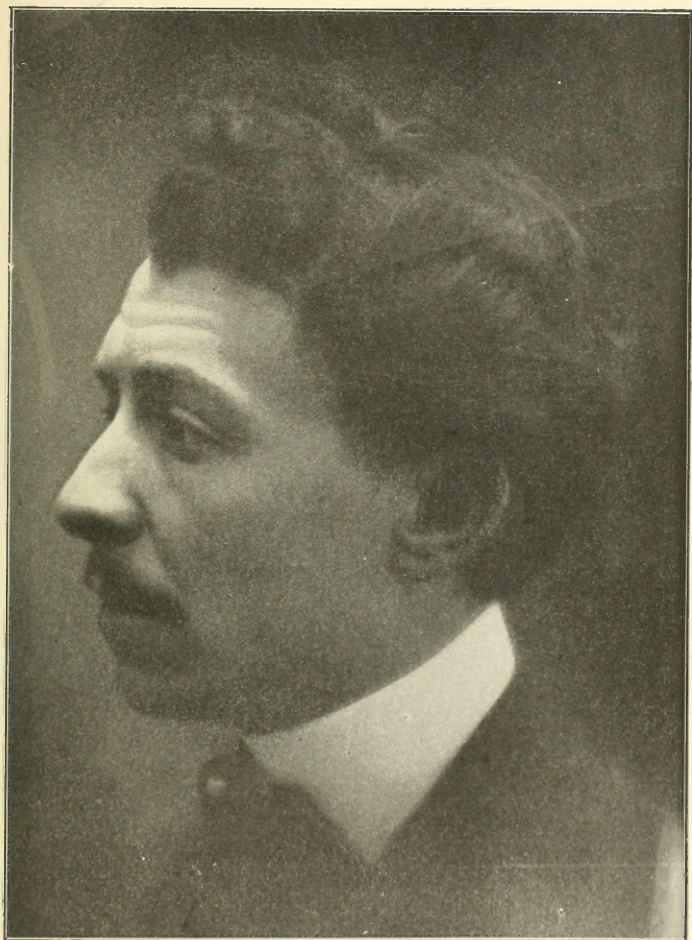
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# Le Soir de Waterloo





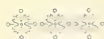


Albin Photographie



Théâtre Lyrique Municipal de la Gaîté

==== Direction des Frères ISOLA ====



# Le Soir de Waterloo

ÉPISODE MUSICAL

== EN DEUX ACTES ==

Poème de M<sup>rs</sup> Eug. et Ed. ADENIS

MUSIQUE DE

EMILE NERINI

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Partition Piano et Chant. Prix net : 12 fr.

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M  
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A ma Femme

E. N.





# LE SOIR DE WATERLOO

(JUN 1815)

ÉPISODE MUSICAL EN DEUX ACTES

Poème de Eug. et Ed. Adenis.

MUSIQUE DE

**Emile NERINI**

Représenté pour la première fois

*sur la Scène du Théâtre Lyrique Municipal de la Gaîté*

le Avril 1910

*sous la Direction des Frères ISOLA.*

CHEF D'ORCHESTRE

ADMINISTRATEUR GÉNÉRAL

DIRECTEUR DE LA SCÈNE

M<sup>r</sup> E. ARCHAINBAUD

M<sup>r</sup> O. de LAGOANÈRE

M<sup>r</sup> O. LABIS

CHEF DE CHANT

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RÉGISSEUR

M<sup>r</sup> DELBRUYÈRE

M<sup>r</sup> Maurice LÈFEVRE

M<sup>r</sup> OGÉREAU



## DISTRIBUTION

|                     |                            |                                   |
|---------------------|----------------------------|-----------------------------------|
| MARIA.....          | <i>Soprano</i> .....       | M <sup>es</sup> Marguerite d'Elty |
| LA GRAND' MÈRE..... | <i>Mezzo Soprano</i> ..... | Peltier-Prudhomme                 |
| PIERRE.....         | <i>Ténor</i> .....         | MM. d'Arial                       |
| LA RIPOSTE .....    | <i>Baryton</i> .....       | Georges Petit                     |

CHŒURS:      Soldats du Premier Empire.

◇ ◇ ◇ ◇ ◇ ◇

La scène sur la Route de Nivelles en 1815.

○ ○ ○ ⊗ ○ ○ ○

Pour toute la musique, la mise en scène, le droit de représentation s'adresser:  
à M<sup>r</sup> Ch. HAYET Editeur-Propriétaire de "LE SOIR DE WATERLOO" pour tous pays.

C. 8180, H.

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(18 JUIN 1815)

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# LE SOIR DE WATERLOO

(JUIN 1815)

ÉPISODE MUSICAL EN DEUX ACTES

Poème de

Eug. et Ed. Adenis

Musique de

Emile NERINI

## ACTE I

Une Ferme sur la route de Nivelles.

### SCENE I

MARIA, LA GRAND' MÈRE — Les deux femmes sont assises l'une près de l'autre.  
L'éclair. — (Intérieur de Ferme Flamande)

(♩ = 60)

**PIANO**

*RIDEAU de Suite.*

*Calme. les nuances très accentuées.*

*8a bassa.....*

(L'orage s'apaise peu à peu)

*f sf sf*

*p*

*f*

*p*

*f*

*p*

*8*

*sf*

*mf*

*pp*

*mf*

*pp*

*8*

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MARIA

Grand' mère on di\_rait que l'o\_ra\_ge s'é\_

(♩ = 88)



LA GRAND'MÈRE

Oui... là - bas, — du cò\_té de Soignes vers la forêt. —

MARIA

(Le coucou sonne deux heures)

Deux

(♩ = 60)

(♩ = 88)

*p*



M

heu - res                      Quel - le.    nuit! —                      Cette affreuse tem -

M

- pè - te!...

LA GRAND'MÈRE

En l'écou - tant gron -

(♩ = 92)

*p*

G. M.

- der                      sur                      no - tre                      tê - te                      Tu pen - sais à

MARIA.

Oui, grand'mère

lui, — n'est-ce pas? —

Ils n'ont pas toujours un a-bri les mal-heureux sol-

— dats!... Mon pauvre Pier-re!

LA GRAND-MÈRE

Hé-las! Mon pauvre Pier-re!

*p*

Andante tranquillo.

7

1<sup>a</sup>  
G. M.

Quand done, Sei-gneur mon Dieu, en au-rons-nous fi -

(♩ = 72)

*p*

Plus agité.

1<sup>a</sup>  
G. M.

- ni a-vec ces guerres é-ter-nel-les!... On s'est en-cor bat-

(♩ = 100)

*sf*

rit. Plus lent.

1<sup>a</sup>  
G. M.

- tu a-vant hier à Li-gny, et nous sommes là, sans nouvel -

(♩ = 92)

*mf*

Plus calme.

1<sup>a</sup>  
G. M.

- les! Pierre! Mon fils!...pourvu qu'il ne soit pas les -

(attendrie)

rit.

## Andante cantabile.

MARIA.

S'il ar-ri-rait mal-heur à mon cher fi-an-

-sé! —

(♩=88)

*p*

-cé, il me sem-ble que quelque chose à l'instant même me le di-

-rait... —

Ça doit être ainsi quand on ai-me —

*pp*

M.

*crusisand* *f*

Ah! si — j'aurais senti

(Signe de tête d'incrédulité de La GRAND' MÈRE)

M.

là comme un grand coup au cœur — grand' mè - re

*mf*

LA GRAND' MÈRE (à elle-même, à part)

Age heureux où le cœur croit tout ce qu'il es - pè - re!

*p*



## LA GRAND' MÈRE

(avec un tressaillement)

Tiens! enco - re des

(♩ = 88)

Musique militaire sur la scène. (1)

ou fin.

p

1.  
G. M.

troupe en mouvement!

É - cou - te!

MARIA qui est allée ouvrir la fenêtre au fond à droite et prête l'oreille.)


Ça vient de loin...




(désignant le fond)

M. 


C'est du cò - té - de Mont Saint

M. 

Jean dans le camp des An - glais;

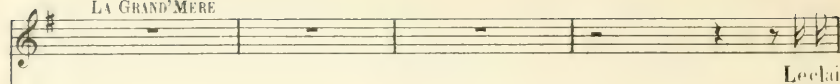
M. 

Mais tout près, sur la rou - te j'a-per-

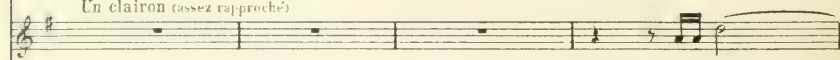
M. 

- cois j'a-per - cois des feux dans la nuit...

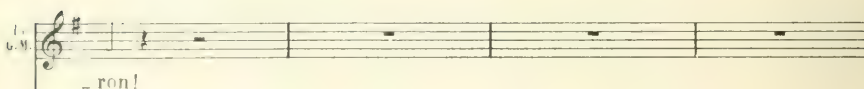
## LA GRAND'MÈRE



Un clairon (assez rapproché)



Orchestre.



MARIA

Les Français sont là tout près d'i -

M

-ci, tu vois, sur la route de Ni - vel - les

(Chœur)

*pp plus éloigné.*

Tempo.

MARIA

Quand donc, Seigneur mon Dieu, en au\_rons-nous fi -

LA GRAND'MÈRE

Quand donc, Seigneur mon Dieu, en au\_rons-nous fi -

Tempo. (♩ = 72)

poco rit.

M  
\_ ni a - vec ces guer\_res é - ter\_nel - les!

la  
G. M  
\_ ni a - vec ces guer\_res é - ter\_nel - les!

poco rit.

(MARIA restée près de la fenêtre, revient vers sa Grand'Mère)

M  
Grand'

Tranquille. (♩ = 92)

M  
mè - re il faut d'i - ci le lever du so - leil al - ler dormir un

MARIA s'assied aux pieds de sa Grand'Mère et pose sa tête sur ses genoux.

vi  
pen.

LA GRAND' MÈRE (avec un mouvement de tête négatif)

Je n'ai plus de som-

Andante doloroso.

(presque à elle-même, après un regard sur sa petite fille qui semble sommeiller / risée de fatigue)

1.  
6. M.  
meil! —

Chère pe-

(♩ = 50)

pp

1.  
6. M.  
- ti - te!... Quand j'y pen - se!... C'é-



1.  
G M

tail si doux notre exis - ten - - - ce!

1a  
G M

Elle et Pier.re, ——— là ——— tous les deux s'ai -

1.  
G M

-mant d'a.mour s'ai - mant plus qu'on ne sau.rait le

G M

di - re! Jen - nes les chers en -

*crusc.* 2 2

1.  
G. M.

*f*

- fants ————— Heu - reux! —————

1.  
G. M.

*mf*

Heureux! ————— *p* Et

1.  
G. M.

moi, la vieil - le, à leur sou - ri - re re - vi -

1.  
G. M.

*Tempo.*

- vant ma jeu - nesse ————— en eux! —————

*pp* *p*



*p*

Et main\_te - nant a - vec l'a -

*2*

- lieu - le, dans cet - te nuit, dans

*cresc.*

*f*

ce tom - bean la voi - là seu - - le!...

*expressif*

*mf*

Seu - le la pauvre en - fant!

1.  
G. M.

*dim*

C'é - tait trop

1.  
G. M.

doux!... C'é - tait trop beau!... ———

*très intense.*

*p* *suivez.* *pp*

MARIA (devant doucement les paupières)

*simplement.*

Va ——— grand mère, ne t'attarde

*pp* *pp*

pas à ces tris - tes pen - sé - es!.....

*p*

## LA GRAND' MÈRE

Allegro,  $\text{♩} = 126$ ,

Ah!

Je le hais, vois -

*sf* *p subito* *simili.*

-tu, — je le hais cet em - pe -

-reur — qui n'a ja - mais pitié — de la dou -

MARIA (cherchant à l'apaiser)

Grand'

-leur des mères ou des fi - an - cés! —

M.  
mè - re!

la  
G. M.  
Je le hais

la  
G. M.  
hais cet em - pe - reur!

rit. Plus lent. (♩ = 92)

*mp subito*

LA GRAND' MÈRE.

*p* Vous al - lez é - chan - ger les an -



revenez au Mouvt peu à peu.

1<sup>re</sup>  
6. M.

- neaux Pierre et toi

1<sup>re</sup>  
6. M.

Vo-tre bon -

Tempo. (♩ = 126)

1<sup>re</sup>  
6. M.

- heur, le mien il nous l'a

pressez

1<sup>re</sup>  
6. M.

peu à peu.

pris pour quoi?

*f* *stretto* (♩ = 144)

Pour - quoi? \_\_\_\_\_

Il lui faut toujours des ba -

- tail - les des soldats plein son camp des clameurs pleines

*f*

airs! Et nos enfants sont loin nos foy -

*mf*

1.  
G.M.

ers sont dé\_serts Et nos champs fau\_chés

*f*

8

1.  
G.M.

fau\_chés par sa mi trail le.

8

1.  
G.M.

Un fils? Un fi\_an\_cé? Qu'est-ce que cela lui

*sec.*

1.  
G.M.

fait? Ils l'ad\_mi\_rent tous, et moi je le



## SCÈNE II

LES MEMES, le Sergent LA RIPOSTE, quelques Soldats, parmi lesquels PIERRE.

1<sup>a</sup>  
G. M.

hais!

*Allegretto quasi Maestoso.* (♩ = 120)

*p* *tr. p. p. p. p.* *3*

*f* *f*

*3* *5* *eg. mod.*

LE SERGENT LA RIPOSTE (du dehors par la fenêtre entrouverte)

Sa - lut la com pa -

1. R

Ah!

- gni - e!

MARIA (crassée à la vie des uniformes français)

Des soldats fran - çais grand'mè - re

LA RIPOSTE (entrant par la porte du fond et poussant en avant un de ses hommes)

Et connais-sez - vous ce - lui

# Un peu agité.

27

MARIA

*Allegretto*

Pier - re!

Pier - re!

LA GRAND' MÈRE

Pier - re!

PIERRE (se jettant dans les bras de la jeune fille)

Ma - ri - a! —

Ma - ri -

-là? —  
Un peu agité.  $\text{♩} = 120$

*mf*

Mon Pier - re

Mon Pier - re!

- a! —

Ma - ri - a!

LA RIPOSTE fait signe à ses hommes qui se répandent par groupes dans la salle,  
ferme la porte et revient en scène.

On ne s'at\_ten\_dait pas à la sur\_

(Une ♩. vaut une ♩. de la mesure précédente.)

*sf sicc*

(Courant à la Grand'Mère qui défaille et lui tapant dans les mains pour la faire revenir à elle)

\_ pri \_ se hein? Et

*f*

ben, quoidonc? quoidonc la mè\_re? Faut passer trouver

(Une ♩. vaut une ♩. de la mesure précédente.)

*f*

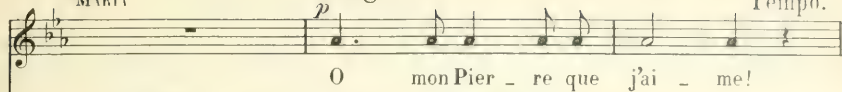
mal pour çà! Faut s'en trou\_ver bien au con \_

*f*

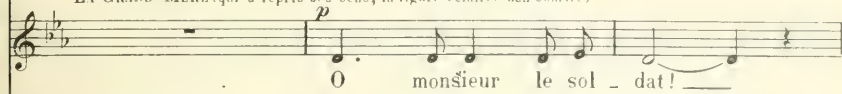
MARIA

Adagio.

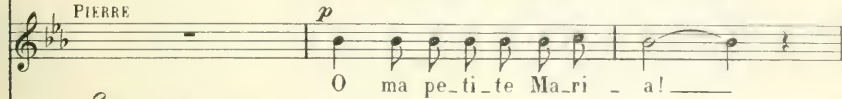
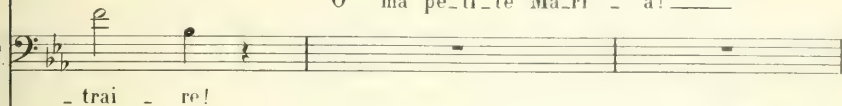
Tempo.



LA GRAND' MÈRE (qui a repris ses sens, la figure éclairée d'un sourire)

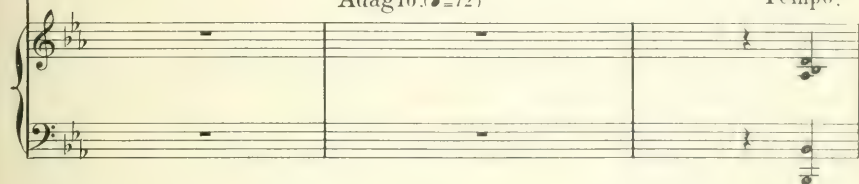


PIERRE

La  
R.

Adagio. (♩=72)

Tempo.



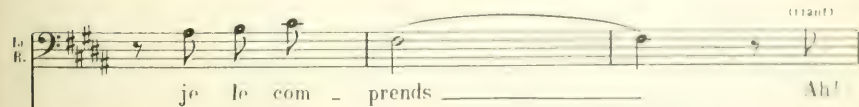
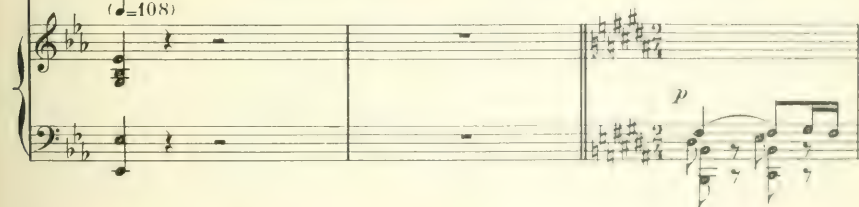
(à la GRAND' MÈRE en désignant PIERRE)



Il est dis - trait

Il est dis - trait

(♩=108)



(trist)

Ah!





1.  
R.

Ah! per-met-tez donc que je me pré-

1.  
R.

-sen-te moi mè-me

1.  
R.

ma bon-ne da-me

*dim.* *Tromp.* *p*

1.  
R.

Toussaint Barthé-le-my dit 'Ser-gent La Ri-



1.  
R.  
- pos - te ? Ma - con -

1.  
R.  
- si - gne ? é - ta - blir dans cet - te

1.  
R.  
fer - - - me un pos - te

LA GRAND'MÈRE

C'est le bon Dieu qui vous en -

1  
C. 3)

- voie  
LA RIPOSTE (triant)

C'est mon lieu - te - nant, sim - ple - ment !

*mf*

PIERRE (montrant son sergent)

Re - mer - ci - ez ce brave a - mi, la grand' ma -

(♩ = 112)

- man, car c'est à lui que nous devons la joie de nous re -

$\frac{2}{4}$

$\frac{2}{4}$

MARIA.

(à la Riposte)

Je suis heu -

- voir!

*p*

- se!

LA RIPOSTE (gaïement)

Ah! m'en a-t'il

fait un mic - mac Pour que je le dé - si - gne!

1.  
R.

Si j'avais ordon - né qu'il restât au bi - vouac      *f*    Vingt Dieux!

*f*    *sec.*

LA GRAND'MÈRE

Le double plus lent.

rit.      O monsieur le sol

1.  
R.

il aurait mangé la con - si - gne!...

rit.      Très calme. ♩ = 69

*pp*

1.  
G. H.

- dat      com - me vous ê - tes      bon!

1.  
R.

On est

MARIA

(à La Riposte)

*p*

Je vous de \_

PIERRE

(à La Riposte)

*p*

Je te de \_

I.  
R.

tous comme ça dans notre compa \_ gni \_ e!

M.

*p*

\_ vrai le plus grand bonheur de ma vi \_ \_ e!

P.

*p*

\_ vrai le plus grand bonheur de ma vi \_ \_ e!

I.  
R.

(se pincant le nez)

*p*

Ne m'attendris \_ sez



Tempo.

P Eh oui! morbleu! as-sez con-  
 L pas cré nom! \_\_\_\_  
 R

(♩=100)

*f*

P -té Il vaut mieux boire à la san-  
 L  
 R

P -té à la san-té du Hé-  
 L  
 R



*P* *ros de l'His-toi - - - re!*

**LA RIPOSTE**

*Approuvé sur le*

*MARIA est allée prendre une bouteille et a rempli les verres.*

*rang!*

*von*

*pp*

*(♩=108)*

*p*

*(LA RIPOSTE, PIERRE et LA GRAND'MÈRE s'assoient autour de la table. MARIA se met sur le bras du fauteuil de Pierre)*



PIERRE

A la vô - tre

*ven*  
*p*

*dim.*

Piano introduction for the second system, featuring a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a 3/4 time signature. The bass staff has a key signature of one flat (Bb) and a 3/4 time signature. The music consists of arpeggiated chords and eighth notes.

mon vieux ser - gent!

*Fl*  
*p*

Piano introduction for the third system, featuring a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a 3/4 time signature. The bass staff has a key signature of one flat (Bb) and a 3/4 time signature. The music consists of arpeggiated chords and eighth notes.

## LA RIPOSTE (faisant le salut militaire en levant son VERTÈ)

A vo - tre bon - heur \_\_\_\_\_ mes en -

The musical score for 'LA RIPOSTE' features three staves. The top staff is a bass line with lyrics 'A vo - tre bon - heur' and 'mes en -'. It includes a triplet of eighth notes and a long horizontal line. The middle staff is a treble line with eighth and sixteenth notes, ending with 'etc.'. The bottom staff is a grand staff (treble and bass) with eighth notes and rests, marked with '7' below the bass line.

la  
R. - fants! \_\_\_\_\_

This section continues the musical score. The top staff is a bass line with the lyric '- fants!'. The middle staff is a treble line with eighth and sixteenth notes. The bottom staff is a grand staff with eighth notes and rests, marked with '7' below the bass line.

## LA GRAND' MÈRE (avec un soupir)

Quand vien - dra - t'il en - fin?

The musical score for 'LA GRAND' MÈRE' consists of two staves. The top staff is a treble line with the lyrics 'Quand vien - dra - t'il en - fin?'. The bottom staff is a grand staff with eighth and sixteenth notes, including a triplet of eighth notes at the end.

1<sup>a</sup>  
G M

LA RIPOSTE (s'essuyant la neustache)

Ca ne tar\_de\_ra

1<sup>a</sup>  
R

guè - re

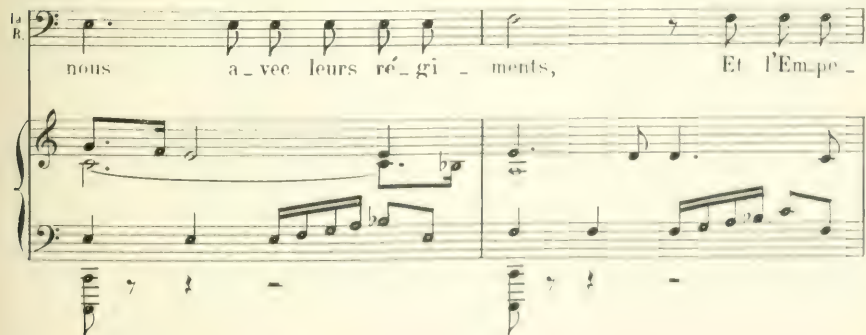
1<sup>a</sup>  
R

Mais il nous reste en - cor a\_vant que d'y pen -

La R.    
 - ser, La mè - - - re, u - ne sa - ra -

La R.    
 - ban - de a dan - ser! Les Al -

La R.    
 - liès, prêts a la con - tre - dan - se, Sont en fa - ce de

La R.    
 nous a - vec leurs ré - gi - ments, Et l'Em - pe -



I.  
R.

- reur a - vec tous ceux de Fran - ce Est entrain d'accor-

rit.

- der ses meil - leurs ins - tru - ments!

(♩ = 92)

(gaiment Le Avec entrain)

Le grand

bal où l'on s'a - mu - se Va s'ou -



La R.    
 - vrir a - vec le jour ————— Ils ont

La R.    
 fifre et cor - ne - muse, Et nous clai - ron et tam -

La R.    
 bour! —————

La R.    
 Qu'on se tré - mousse et qu'on

1.  
R

sau-te \_\_\_\_\_ C'est le pe-tit Ca-po-

-ral Qui l'œil vif et la main hau - - te

Conduit l'orchestre du bal \_\_\_\_\_

*f*

Tra la la la la la!

LA RIPOSTE

Tra la lon laire Tra la lon

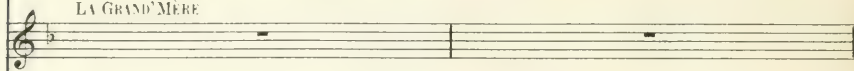
laire

*dim.*

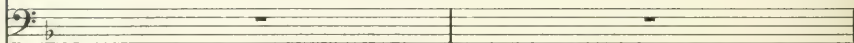
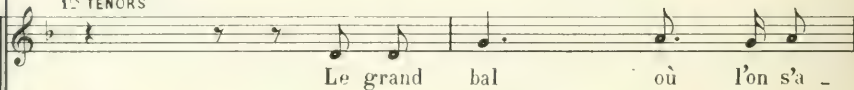
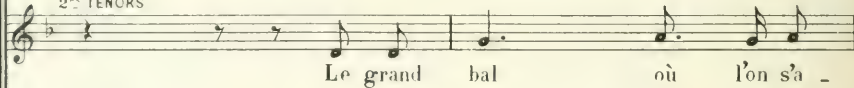
MARIA



LA GRAND'MÈRE



PIERRE

1<sup>a</sup>  
R1<sup>er</sup> TENORS2<sup>e</sup> TENORS

BARYTONS

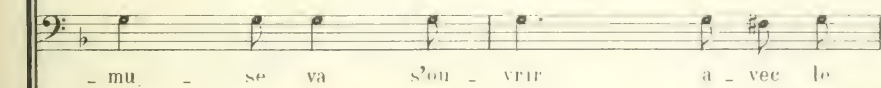
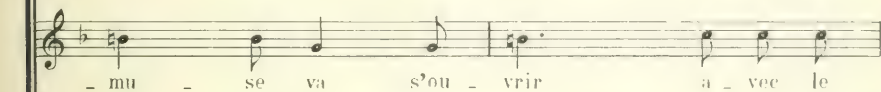
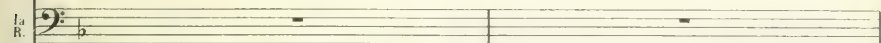
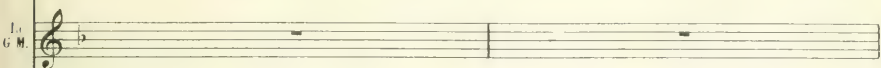


BASSES



Les Soldats







This musical score is for a vocal ensemble, likely a quartet, with piano accompaniment. It consists of two systems of staves. The first system includes four vocal staves (Soprano, Alto, Tenor 1, Tenor 2) and a piano accompaniment staff. The second system includes four vocal staves and a piano accompaniment staff. The music is in 4/4 time, with a key signature of one flat (B-flat). The vocal parts feature a melody that begins with a half note, followed by two eighth notes, and then a quarter note. The lyrics "jour." and "Ils ont" are written below the vocal staves. The piano accompaniment features a melody that begins with a half note, followed by two eighth notes, and then a quarter note. The piano part is marked with a piano (p) dynamic.

jour. \_\_\_\_\_ Ils ont

jour. \_\_\_\_\_ Ils ont

jour. \_\_\_\_\_ Ils ont

jour. \_\_\_\_\_ Ils ont

jour. \_\_\_\_\_ Ils ont

jour. \_\_\_\_\_

p



M.   
 La   
 G. M.   
 F.   
 La   
 B.

M  
 \_ rons et tam - bours  
 T  
 P  
 \_ rons et tam - bours  
 L  
 Et  
 \_ rons et tam - bours  
 \_ rons et tam - bours  
 \_ rons et tam - bours  
 \_ rons et tam - bours  
 \_ rons et tam - bours

M.  
1a  
G. H.  
P.  
1a  
R.

nous elai - rons et tam - bours

nous elai - rons et tam - bours

nous elai - rons et tam - bours

[illegible]



54

Music score for a vocal ensemble, featuring multiple staves with lyrics "Tra la la". The score includes a key signature of one flat (B-flat) and a common time signature (C). The lyrics are repeated across several staves, with some staves marked with a forte (*f*) dynamic. The bottom section of the score shows a more complex musical arrangement with multiple staves and a key signature change to two flats (B-flat and E-flat).

Staves 1-4 (Vocal parts):

Staff 1: *f* Tra la la

Staff 2: *f* Tra la la la

Staff 3: *f* Tra la la la Tra la la

Staff 4: *f* Tra la la la la Tra la la

Staves 5-8 (Vocal parts):

Staff 5: *f* Tra la la

Staff 6: *f* Tra la la la la la la

Staff 7: *f* Tra la la la Tra la la

Staff 8: *f* Tra la la la la Tra la la

Staves 9-10 (Piano accompaniment):

Staff 9: Complex musical arrangement with multiple staves and a key signature change to two flats (B-flat and E-flat).

Staff 10: Complex musical arrangement with multiple staves and a key signature change to two flats (B-flat and E-flat).



M. *f* la \_\_\_\_\_

la G. M. *f* la \_\_\_\_\_

P. *f* la \_\_\_\_\_

la R. *f* la \_\_\_\_\_

*f* la \_\_\_\_\_

*f* la \_\_\_\_\_

*f* la \_\_\_\_\_

*f* la \_\_\_\_\_

*f* *mf subito.*

The page contains a musical score for a vocal ensemble and piano. The vocal parts are arranged in seven staves, each with a label on the left: M., la G. M., P., la R., and three unlabeled staves. Each vocal staff begins with a forte (*f*) dynamic and a long note on the letter 'la', which is underlined. The piano accompaniment is shown in a grand staff at the bottom, with a forte (*f*) dynamic and the instruction *mf subito.* The piano part features a complex rhythmic pattern in the right hand and a more straightforward bass line in the left hand.

S  
 A  
 T  
 B  
 P

C'est le pe - tit Ca - po -  
 C'est le pe - tit Ca - po -  
 C'est le pe - tit Ca - po -  
 La la

C'est le pe - tit Ca - po -  
 C'est le pe - tit Ca - po -  
 C'est le pe - tit Ca - po -  
 La la

M.  
la la la la la

G. M.  
la la Tra la la

P.  
\_ral qui con \_ duit l'or \_ ches \_ tre du

L.  
R.  
\_ral qui con \_ duit l'or \_ ches \_ tre du

\_ral qui con \_ duit l'or \_ ches \_ tre du

\_ral qui con \_ duit l'or \_ ches \_ tre du

la la la la la

la

la

bal

*f*  
Le temps de jou<sub>er</sub> un

bal

bal

bal

la

The musical score is arranged in two systems. The first system contains five staves: four vocal staves (Soprano, Alto, Tenor, Bass) and one piano accompaniment staff. The vocal staves are in treble clef, and the piano staff is in bass clef. The key signature has one flat (B-flat). The vocal parts feature long notes with ties across measures, with lyrics 'la', 'la', 'bal', and 'bal' respectively. The piano part has a melodic line in the right hand and a bass line in the left hand. The second system contains four staves: three vocal staves and one piano accompaniment staff. The vocal staves are in treble clef, and the piano staff is in bass clef. The vocal parts continue with long notes and ties, with lyrics 'bal', 'bal', and 'bal' respectively. The piano part continues with a melodic line in the right hand and a bass line in the left hand. The lyrics 'Le temps de jou<sub>er</sub> un' are placed below the piano staff in the second system, with a forte (*f*) dynamic marking above the first note.

[illegible]

M  
 la! \_\_\_\_\_ *f* Ac - cor -  
 C  
 M  
 la! \_\_\_\_\_ *f* Ac - cor -  
 P  
 la! \_\_\_\_\_ *f* Ac - cor -  
 T  
 E  
 \_\_\_\_\_ *f* Et tous quatre al lons ac - cor -  
 la! \_\_\_\_\_ *f* Ac - cor -  
 la! \_\_\_\_\_ *f* Ac - cor -  
 la! \_\_\_\_\_ *f* Et tous quatre al lons ac - cor -  
 la! \_\_\_\_\_ *f* Ac - - cor - -  
 Piano accompaniment (Grand Staff):  
 The piano part consists of two staves. The right hand plays chords and moving lines, while the left hand provides a harmonic foundation with chords and descending/ascending lines. The music is in 3/4 time and features a key signature of one flat (B-flat).



M.  
 \_ dons les vi - o - lons

1a  
 G. M.  
 \_ dons les vi - o - lons

P.  
 \_ dons les vi - o - lons

1a  
 R.  
 \_ der les vi - o - lons

\_ dons les vi - o - lons

\_ dons les vi - o - lons

\_ der les vi - o - lons

\_ dons les vi - o - lons

Piano accompaniment with two staves (treble and bass clef).

The image shows a page from a musical score for the opera 'Les Femmes d'Alger' by Maurice Ravel. The score is written for voice and piano. The vocal parts are labeled 'M.' (Male), '1<sup>a</sup> G. M.' (First Soprano), 'P.' (Piano), and '1<sup>a</sup> R.' (First Bass). The lyrics are in French: 'pour la noce à'. The piano accompaniment is written for the right and left hands. The score is in 3/4 time and features a key signature of one flat (B-flat). The vocal parts are written in treble and bass staves, while the piano accompaniment is written in grand staff notation. The lyrics are placed below the vocal staves. The piano accompaniment includes chords and melodic lines. The score is a page from a larger work, as indicated by the page number '10' in the top right corner.

## MARIA et PIERRE (sautent de joie et s'embrassent)

M. *f* Pier - - - re!

la G. M. *f* Pier - - - re!

P. *f* Pier - - - re!

la R. *f* Pier - - - re!

*f* Pier - - - re!

*f* Pier - - - re!

*f* Pier - - - re!

*f* Pier - - - re!

*f* Pier - - - re!

*f* *dim.*

*p*

LA RIPOSTE (qui les a vus, malicieusement, à la Grand'Mère)

Mais u\_negrande noce à bien or\_ga\_ni\_ser N'est pas une pe\_tite

(♩ = 96)

*p*

cho\_se! Il faut d'a\_van\_cer qu'on en cau\_se, Et je

LA GRAND'MÈRE

Ils ont tout à se di\_re!

crois que tous deux ont be\_soin d'en cau\_ser. —

*p*

1.  
R.

Quand on s'ai - me Le tout est bien\_tôt dit....

(♩ = 120)

*p*

1.  
R.

rit.

Vo - nez — les témoins c'est trou

*rit.*

(la conduisant à la porte de sa chambre.)

3 5

blant. — Moi je vais surveiller de hors messenti - nel les..... Allez

*p*

LA GRAND' MÈRE sort  
en souriant.)  
(La Riposte fait signe à ses hommes et sort avec eux)

1.  
R.

done la grand' mère on gêne les en - fants!

## SCÈNE III

MARIA à Pierre, qui continue ses motifs de l'acte I.

On n'est pas seuls! prends gar - de!

*p* = *Solo*

PIERRE

Mais si, re - gar - de; mon vieux sergent n'est plus i -

*poco rit.*

PIERRE

Et la grand' ma - man est par - ti - e.

*poco rit.*



F. *Où — à — ma jo —*

*pp*

MARIA. *Pier — re!*

*li — e!* *(O mon a —*

*mi — e! Là, bien seuls, — tous les*

*VOL SOLO.* *p*

*(♩ = 96)*

*pp*

*P*

deux Dans cette cham - bre clo - se, *pp*

*P*

à cet - te pla - ce même — où je te vis sou - ri -

*P*

- re à mes pre miers a - veux *pp* En mur - mu -

MARIA

On je pleu-rai long-

rant: il m'ai-me!...

*p*

- temps le soir de nos a - dieux!... Oû

Hé - las! —

FI SOLT

*pp*

M  
 j'ai — dans le si — len — ce, Compté les jours d'ab —

F

M  
 — sen — — — ce! —

F  
 (très tendre)  
 O ma douce a —

M.  Tous les

P.  \_ mi \_ e! La Bien seuls, —

*Allegro*  
*p* 

*pp* 

M.  doux —

P.  Tous les deux blot — tis — au coin de







*Andante* *p*

Ab ————— bon — heur! —————

l'a — — — tre — — — qui fut le té — moin De nos

The first system of the musical score. It consists of a vocal staff (Soprano) and a piano accompaniment (Grand Staff). The vocal line begins with a long note on 'Ab' followed by a melodic phrase on 'bon — heur!'. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4.

Bien seuls ————— tous les deux —————

joi — — — es De nos joi — — — es et de nos

The second system of the musical score. The vocal line continues with 'Bien seuls' and 'tous les deux'. The piano accompaniment maintains its rhythmic pattern. The system concludes with the lyrics 'joi — es De nos joi — es et de nos'. The musical notation and accompaniment are consistent with the first system.



M. *mon ai\_mé! \_\_\_\_\_ mon bien ai\_mé! \_\_\_\_\_*

P. *pei - nes! Ah! \_\_\_\_\_*

*f*

Là soudain \_\_\_\_\_ transporté \_\_\_\_\_ Près de

(♩ = 120)

*mf*

toi, hors des camps loin de leurs grandes

*mf* cédez.  
Comme en un

plai - - - nes!

*p* cédez.

*p* rit.  
Un rêve i - nes - pé -

rê - - - ve

rit.

MOUR.  
*p*  
Pier - - - re!

*p*  
Tant

112.  
*pp*

P. 

de fé - li - ci - té c'est donc pos -

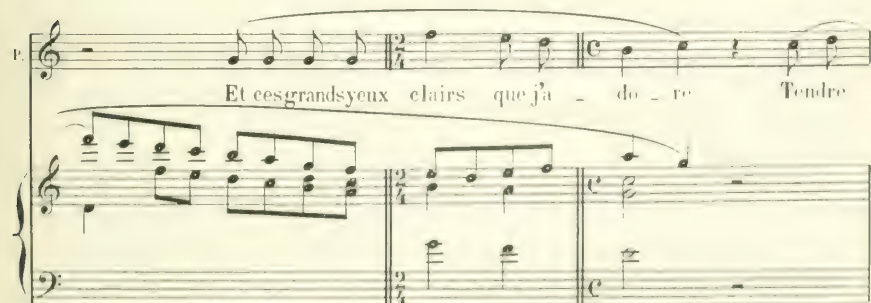
P. 

- si - ble C'est donc vrai c'est donc

P. 

vrai? J'entends en - co - re ta chère voix

*pp*

P. 

Et ces grands yeux clairs que j'a - do - re Tendre

*p*

ment sur les miens fi - xés je les re - vois

*p*

*pp*

MARIA

*p*

Ah! nous la mé - ri - tions cette héu - re for - tu -

*p*

*mf*

*♩ = 100*

*mf*

J'ai tant pri -

Nous la mé - ri - tions!

M. *que Dieu nous l'a don - né Cette heu - re for - tu -*

M. *p* *mf*  
*né - - - - - Il a pi -*  
 PIERRE  
*Dieu nous l'a don - né - - - - -*

M. *- tié des cœurs - lorsqu'on sai - me da - mour Il a pi -*



- tié lorsqu'on s'ai - me Et moi je t'ai - me  
 suivez.

tout!  
 PIERRE (affectueux) *p*  
 Ma - ri - a!  
 Un peu agite.

Nuit et jour pas une heure n'est  
 Ma - ri - a!



M.  
 passé - e Pier - re sans que tu sois présent à ma pen -  
*esce.*

M.  
 - se - e!... Le bruit le plus le -  
*f*

M.  
 - ger me faisait tressai - lir  
*ff*

PIERRE.  
 Ma ri - a  
*dim.* *p*

MARIA

Plus calme.

Un pas dans la mai -

Plus calme.

son, Un appelsur la rou-te, Un bonjour, — un adieu, —

Tempo.

des voix que l'on é - cou -

VOIX SOLO.

*pp*

(♩ = 96)

*pp*

H.

- te: Tout — me rap-pe —

M.

- lait ton cher sou-ve - nir —

PIERRE.

Et moi je te voy\_aissances — se o ma jo rit.

*p*

Le double plus lent. ( $\text{♩} = 60$ )

Musical score for the song "Auré-veil dans le demi" from "Les Contes de la mère l'Oie". The score is written for voice and piano. The key signature is B-flat major (two flats) and the time signature is 4/4. The lyrics are: "li o! Auré-veil dans le demi". The music features a vocal melody with lyrics and a piano accompaniment. The piano part includes a section marked *pp* (pianissimo) and *m.g.* (mezzo-giochiato).

jour mystè-ri-eux Je te voy-ais o ma jo-

Musical score for "Ta douce" by Georges Bizet. The score is in 2/2 time, key of B-flat major. It features a vocal line and a piano accompaniment. The vocal line starts with a half rest, followed by the lyrics "Ta douce" and "ma ge quelque". The piano accompaniment consists of a steady eighth-note pattern in the right hand and a half-note pattern in the left hand.

P. *fois un peu pâli - e, Trem - blan - te apparais - sait sous mes*

P. *yeux - Au ré - veil dans le demi*

P. *jour mys - té - ri - eux. Je la voy - ais ta douce i -*

P. *- ma - ge. Avant de m'en - dir sous la ten - te de*



*rit.* *pp*

*p* *rit.* *pp*

*And.*  $\text{♩} = 100$

toi - le Je la voyais bril - ler dans la première é - toi

MARIA

Fasse Dieu que pour nous le malheur soit fini. —

— le !

$\text{♩} = 100$

(Le jour se lève)

*p* *pp*



P. *Le bonheur nous sou - rit comme ce ma - tin ro - se*

MARIA. *p* Mon ai - mé

P. *Dans le coin fa - mi - lier de la cham - bre bien clo - se*

M. *p* Il nous a gar - dé no - tre nid.

F. *p* Il nous a gar - dé no - tre nid.

Rifres sur la scène.

(♩ = 120)

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of two sharps (F# and C#). It begins with a series of eighth and sixteenth notes, followed by a half note and a quarter note. The piano accompaniment is written in two staves (treble and bass clefs) and features a series of chords, mostly triads, with some sixteenth-note figures in the bass line. The system concludes with a double bar line and a key signature change to three sharps (F#, C#, and G#).

*Clairon sur la scène (au loin)*

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line begins with a piano (*p*) dynamic marking and features a series of eighth and sixteenth notes. The piano accompaniment continues with chords and some sixteenth-note figures in the bass line. The system concludes with a double bar line and a key signature change to three sharps (F#, C#, and G#).

*(PIERRE et MARIA sortent peu à peu de leur extase.)*

The third system of the musical score continues the vocal line and piano accompaniment. The vocal line begins with a piano (*p*) dynamic marking and features a series of eighth and sixteenth notes. The piano accompaniment continues with chords and some sixteenth-note figures in the bass line. The system concludes with a double bar line and a key signature change to three sharps (F#, C#, and G#).

MARIA.

Pier - re, Pier - re, entends - tu? ——— Vois le

jour s'est le - vé ———

PIERRE.

Oui — je me sou-

- viens Ils sont tous là les au - tres! —

cresc.

Large,  $\text{♩} = 80$ 

*f*

Les beaux jours ne sont pas — en co-re

*Piella*

Ah! — Les beaux jours es-pé-rés ne sont pas — en co-re

*ff*

*mf*

no-tres! Hé-las! — Hé-

no-tres! Hé-las! — Hé-

*p* rit.

Las — Nous a- vous rê-

*p* rit.

Las — Nous a- vous rê-

SCENE IV  
LES MÊMES, LA RIPOSTE

*Allegro.*

M. *p* *vo!*

P. *p* *vo!*

(♩ = 132)

LA RIPOSTE (entrant vivement)

Al - lons, clam -

*f sec.*

L. R. - pin, a - ler - te! Or - dre du com man -



dant De re - join - dre la cam pa - gni - e qui s'est por -

tée en a - vant!

Sac au dos!



PIERRE

Au re - voir ma pe-ti-te Ma - ri - a!

MARIA.

(Dernière étincelle désespérée. Un baiser  
sur le front de la Grand'Mère)

rit.

Tempo.

Pier - re!

LA RIPOSTE (qui les regarde avec émotion)

Al - lons!

rit.

Tempo. (♩=120)

(Ils sortent vivement. Maria va ouvrir la fenêtre et suit Pierre des yeux.)

Au dehors, PIERRE, LA RIPOSTE et les Soldats reprennent leur chanson.

(♩ = 92)

MARIA raconte Sa figure qui s'était assombrie s'éclaira

PIERRE

C'est le pe\_tit Ca\_po - ral qui con -

LA RIPOSTE

1<sup>er</sup> TENORS

C'est le pe\_tit Ca\_po - ral qui con -

2<sup>e</sup> TENORS

C'est le pe\_tit Ca\_po - ral qui con -


BARYTONS

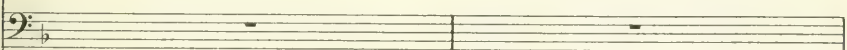
C'est le pe\_tit Ca\_po - ral qui con -

BASSES

La la la

à nouveau. De la fenêtre elle fait à Pierre des signes d'adieu avec la main.

P.   
 duit l'or\_ ches\_ tre du bal!

R. 

  
 duit l'or\_ ches\_ tre du bal!

  
 duit l'or\_ ches\_ tre du bal!

  
 duit l'or\_ ches\_ tre du bal!

  
 la la la la!



P  
 L.  
 R.

Le temps de jouer un air A Wellington

*p*

Tra la la la la

\_ ton et Blü cher

*f*

Tra la la la la

Tra la la la la

Tra la la la la

Tra la la la la

*p*

Tra la la la la

\_ ton et Blü cher

The musical score is arranged in two systems. The first system consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves. The second system consists of two staves for the piano accompaniment. The key signature is one flat (B-flat), and the time signature is 4/4. The lyrics are in French.

**First System:**

- Vocal Staves:**
  - Soprano: *la.* \_\_\_\_\_ *f* *Ac - cor -*
  - Alto: \_\_\_\_\_ *f* *Et tous quatre al - lons ac - cor -*
- Piano Accompaniment Staves:**
  - Right Hand: *la.* \_\_\_\_\_ *f* *Ac - cor -*
  - Left Hand: *la.* \_\_\_\_\_ *f* *Et tous quatre al - lons ac - cor -*

**Second System:**

- Piano Accompaniment Staves:**
  - Right Hand: *f* *Ac - - cor - -*
  - Left Hand: *la.* \_\_\_\_\_ *f* *Ac - - cor - -*

The piano accompaniment features a complex texture with many beamed sixteenth and thirty-second notes, particularly in the right hand of the second system.



P  
 \_dons les vi \_ o \_ lons

L.  
R.  
 \_der les vi \_ o \_ lons

\_dons les vi \_ o \_ lons

\_dons les vi \_ o \_ lons

\_der les vi \_ o \_ lons

\_dons les vi \_ o \_ lons

p. pour la noce

1.  
R. pour la noce

pour la noce

pour la noce

pour la noce

pour la noce

P.  
à Pier

La  
R.  
à Pier

à Pier

à Pier

à Pier

à Pier

The musical score is written for a vocal ensemble and piano. It consists of seven systems. The first six systems are vocal staves, each with a single line of music. The lyrics 'à Pier' are written below the notes. The seventh system is a piano accompaniment, written for a grand staff (treble and bass clef). The music is in a key with one flat (B-flat) and a common time signature. The vocal parts feature long notes and rests, while the piano part has a more active melody with eighth and sixteenth notes.

P.  
- re!

I.  
R.  
- re!

- re!

- re!

- re!

- re!

*.RIDEAU.*

FIN du 1<sup>er</sup> ACTE

## INTERLUDE

18 JUIN 1815

Cependant au dehors, les clairons sonnent, les tambours battent aux champs,  
les musiques jouent: *«Veillons au salut de l'Empire.»*

Tambours sur la scène.  $\text{♩} = 76$

First system of the interlude. The piano part (treble clef) features triplets of eighth notes. The timpani part (bass clef) features chords marked with 'p' and 'Timb.'.

Second system of the interlude. The piano part continues with triplets of eighth notes. The timpani part continues with chords marked with 'p' and 'Timb.'.

Clairon sur la scène. (au loin)

Third system of the interlude. The clarinet part (treble clef) enters with a melody marked 'mf'. The piano and timpani parts continue.

Fourth system of the interlude. The clarinet part continues with a melody marked 'mf'. The piano and timpani parts continue.

## Un poco maestoso.

Cette mesure à  $\frac{6}{8}$  doit correspondre à la mesure à  $\frac{4}{4}$  de la batterie.

Musique militaire sur la scène.

The musical score is arranged in three systems, each with a grand staff (treble and bass clefs). The key signature has one flat (B-flat). The time signature is  $\frac{6}{8}$ . The first system begins with a piano (p) dynamic marking. The score includes various musical notations such as eighth notes, quarter notes, and triplets. There are also dynamic markings like *mf* and *f*. The notation includes slurs, ties, and repeat signs. The second system continues the piece with similar notation. The third system concludes the page with further musical notation, including a final cadence.





The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat). It contains three measures of music, with the first and third measures featuring a whole note chord and the second measure featuring a half note chord. The lower staff is in bass clef and contains three measures of music, with the first and third measures featuring a whole note chord and the second measure featuring a half note chord. The system concludes with a double bar line.



The second system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat). It contains three measures of music, with the first and third measures featuring a whole note chord and the second measure featuring a half note chord. The lower staff is in bass clef and contains three measures of music, with the first and third measures featuring a whole note chord and the second measure featuring a half note chord. The system concludes with a double bar line.



The third system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat). It contains three measures of music, with the first and third measures featuring a whole note chord and the second measure featuring a half note chord. The lower staff is in bass clef and contains three measures of music, with the first and third measures featuring a whole note chord and the second measure featuring a half note chord. The system concludes with a double bar line.

First system of musical notation. The top staff (treble clef) contains a melodic line with a triplet of eighth notes. The bottom staff (bass clef) contains a bass line with a triplet of eighth notes. The key signature is one flat (B-flat).

Second system of musical notation. The top staff (treble clef) contains a melodic line with a triplet of eighth notes. The bottom staff (bass clef) contains a bass line with a triplet of eighth notes. The key signature is one flat (B-flat). The word "Orchestre." is written above the staff, and the dynamic marking *p* (piano) is written below the staff.

Moderato. (♩ = 92)

Third system of musical notation. The top staff (treble clef) contains a melodic line with a triplet of eighth notes. The bottom staff (bass clef) contains a bass line with a triplet of eighth notes. The key signature is one flat (B-flat). The dynamic marking *p* (piano) is written below the staff.

*poco a poco*

Alors éclate un immense cri de :

*crescendo*

**Maestoso. «Vive l'Empereur!»**

PIANO A 4 MAINS

*ff*

(♩=80)

*ff*

*ff*



First system of musical notation, featuring a grand staff with two treble staves and two bass staves. The key signature is B-flat major (two flats). The first two staves contain melodic lines with slurs and accents. The bottom two staves contain a complex rhythmic accompaniment with many beamed sixteenth notes.



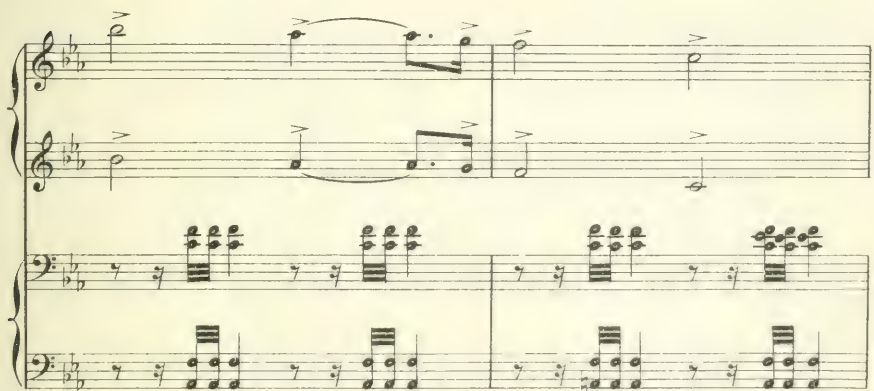
Second system of musical notation, continuing the piece. The bottom right of the system features a fortissimo (*ff*) dynamic marking and a crescendo hairpin leading to a final chord.



Third system of musical notation, concluding the piece. It follows the same structural layout as the previous systems, with melodic lines in the upper staves and a complex rhythmic accompaniment in the lower staves.



The first system of musical notation consists of four staves. The top two staves are in treble clef with a key signature of two flats (B-flat and E-flat). The bottom two staves are in bass clef with the same key signature. The music features a melody in the upper staves and a complex accompaniment in the lower staves. The melody includes notes with accents and slurs. The accompaniment consists of chords and eighth-note patterns.



The second system of musical notation continues the piece with the same four-staff structure and key signature. The melodic lines in the upper staves show further development with slurs and accents. The accompaniment in the lower staves maintains a rhythmic pattern of chords and eighth notes.



The third system of musical notation concludes the piece. The upper staves feature long, flowing melodic lines with slurs. The lower staves continue the accompaniment. The system ends with a double bar line and a fermata over the final notes. Below the bottom staff, there is a small, decorative flourish.



## Allegro.

(Soudain, canons et fusillade. La bataille est engagée. L'artillerie tonne. Sifflement des balles et des biscarènes au milieu des sonneries de fifres et de clairons mêlés.....).

First system of music. Tempo:  $\text{♩} = 120$ . Dynamics: *ff*, *sf*. Features: triplets (3) and sextuplets (6).

Second system of music. Dynamics: *sf*. Features: sextuplets (6).

Third system of music. Dynamics: *f*, *cresc.*, *poco*. Features: sextuplets (6).



First system of musical notation. The piano part (top two staves) begins with a *sf* (sforzando) dynamic and a *poco* (poco) marking. It features several sixteenth-note passages, some with a '6' finger fingering. The bass part (bottom two staves) includes a *poco* marking and a 'q' (quasi) marking. The system concludes with a double bar line and a repeat sign.

Second system of musical notation. The piano part (top two staves) begins with a *ff* (fortissimo) dynamic. The bass part (bottom two staves) also begins with a *ff* dynamic. The system includes a variety of rhythmic patterns and articulation marks. At the bottom, there are two numbered footnotes: (1) and (2).

(1) Veillons au salut de l'Empire. } Ces thèmes ne sont qu'une indication et ne se jouent pas au Piano.  
 (2) Rule Britannia.

First system of a musical score. It consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has two sharps (F# and C#). The first staff has a forte (*f*) dynamic marking. The music features complex rhythmic patterns with many beamed sixteenth and thirty-second notes. The second staff also has a forte (*f*) dynamic marking. The third staff has a forte (*f*) dynamic marking. The fourth staff has a forte (*f*) dynamic marking. The system concludes with a double bar line.

Second system of a musical score. It consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has two sharps (F# and C#). The first staff has a forte (*f*) dynamic marking. The music features complex rhythmic patterns with many beamed sixteenth and thirty-second notes. The second staff has a forte (*f*) dynamic marking. The third staff has a forte (*f*) dynamic marking. The fourth staff has a forte (*f*) dynamic marking. The system concludes with a double bar line.

8

*f* *f* *sf*

*f* *f*

3 3

*f* *f*

3 3

8

*fff sempre*

*f*

*fff sempre.*

*fff*

8<sup>a</sup> *loisli...*

3 3 3 3

8

*ff*

*ff*

8. *basso*

3

8

*ff*

*ff*

*ff*

6

6

6

6

8. *basso*

3

rit.

8

*ff* *ff*

3 3

*basso*

3

(L'Eclair de la Victoire vient de passer dans les yeux de l'Empereur.)

Maestoso. (Più lento) ( $\text{♩} = 80$ )

8

*ff*

*ff* *louré.*



First system of musical notation, measures 1-4. The system consists of four staves: two treble staves and two bass staves. The key signature is three sharps (F#, C#, G#). The first measure (measure 1) contains a whole note chord in the right hand and a whole note chord in the left hand. The second measure (measure 2) contains a whole note chord in the right hand and a whole note chord in the left hand. The third measure (measure 3) contains a whole note chord in the right hand and a whole note chord in the left hand. The fourth measure (measure 4) contains a whole note chord in the right hand and a whole note chord in the left hand.

Second system of musical notation, measures 5-8. The system consists of four staves: two treble staves and two bass staves. The key signature is three sharps (F#, C#, G#). The first measure (measure 5) contains a whole note chord in the right hand and a whole note chord in the left hand. The second measure (measure 6) contains a whole note chord in the right hand and a whole note chord in the left hand. The third measure (measure 7) contains a whole note chord in the right hand and a whole note chord in the left hand. The fourth measure (measure 8) contains a whole note chord in the right hand and a whole note chord in the left hand.

Third system of musical notation, measures 9-12. The system consists of four staves: two treble staves and two bass staves. The key signature is three sharps (F#, C#, G#). The first measure (measure 9) contains a whole note chord in the right hand and a whole note chord in the left hand. The second measure (measure 10) contains a whole note chord in the right hand and a whole note chord in the left hand. The third measure (measure 11) contains a whole note chord in the right hand and a whole note chord in the left hand. The fourth measure (measure 12) contains a whole note chord in the right hand and a whole note chord in the left hand.



Allegro, (♩=120)

First system of musical notation. The right hand features a melodic line with eighth notes and a final triplet. The left hand features a bass line with eighth notes and a final triplet. A *p* dynamic marking is present. A *p* and *basso* marking are at the bottom left.

Second system of musical notation. The right hand features a melodic line with eighth notes and a final triplet. The left hand features a bass line with eighth notes and a final triplet. A *p* dynamic marking is present.

Third system of musical notation. The right hand features a melodic line with eighth notes and a final triplet. The left hand features a bass line with eighth notes and a final triplet. A *p* dynamic marking is present.

First system of musical notation, measures 1-4. The score is in G major (one sharp) and 3/4 time. The upper staff features a complex texture with many beamed sixteenth notes and triplets. The lower staff has a more rhythmic accompaniment with eighth and sixteenth notes. Measure 3 contains a triplet of eighth notes in the upper staff.

Second system of musical notation, measures 5-8. Measures 5 and 6 continue the previous texture. At measure 7, the upper staff changes to a sustained chord marked *ff* (fortissimo). The lower staff continues its rhythmic pattern. At measure 8, the upper staff changes to a sustained chord marked *ff p subito.* (fortissimo piano subito).

Third system of musical notation, measures 9-12. Measures 9 and 10 are whole rests for both staves. At measure 11, the lower staff begins a new rhythmic pattern of eighth notes. At measure 12, the upper staff enters with a melodic line of eighth notes, while the lower staff continues its pattern.

First system of a musical score in B-flat major (two flats). The system consists of three staves. The top two staves (treble and alto clefs) are mostly empty, with a triplet of eighth notes in the treble staff in the second measure, marked with a piano (*p*) dynamic. The bottom two staves (treble and bass clefs) contain a continuous eighth-note accompaniment. The first measure of the bottom staves features a melodic line in the treble and a bass line in the bass.

Second system of the musical score. The top two staves show a triplet of eighth notes in the treble staff in the first measure, followed by a rest. The bottom two staves continue the eighth-note accompaniment, with a melodic line in the treble staff in the second measure.

Third system of the musical score. The top two staves are mostly empty, with a melodic line in the treble staff in the second measure, marked with a mezzo-forte (*mf*) dynamic and the word *plaintif*. The bottom two staves continue the eighth-note accompaniment, with a melodic line in the treble staff in the second measure, marked with a piano (*p*) dynamic.

First system of a musical score, measures 1 and 2. The score is in 3/4 time with a key signature of two flats (B-flat and E-flat). The upper staves (treble and alto) feature a melody starting with a half note G4, followed by quarter notes A4 and B4, and a half rest. The lower staves (bass and tenor) feature a bass line with eighth notes G2, A2, B2, C3, D3, E3, F3, G3, and a half note A2. The right hand of the piano part has a melody starting with a half note G4, followed by quarter notes A4 and B4, and a half rest. The left hand of the piano part has a bass line with eighth notes G2, A2, B2, C3, D3, E3, F3, G3, and a half note A2. The dynamic marking *p* (piano) is present in the right hand of the piano part.

Second system of a musical score, measures 3 and 4. The score is in 3/4 time with a key signature of two flats (B-flat and E-flat). The upper staves (treble and alto) feature a melody starting with a half note G4, followed by quarter notes A4 and B4, and a half rest. The lower staves (bass and tenor) feature a bass line with eighth notes G2, A2, B2, C3, D3, E3, F3, G3, and a half note A2. The right hand of the piano part has a melody starting with a half note G4, followed by quarter notes A4 and B4, and a half rest. The left hand of the piano part has a bass line with eighth notes G2, A2, B2, C3, D3, E3, F3, G3, and a half note A2. The dynamic marking *f* (forte) is present in the right hand of the piano part.

Clairon sur la scène.

Third system of a musical score, measures 5 and 6. The score is in 3/4 time with a key signature of two flats (B-flat and E-flat). The upper staves (treble and alto) feature a melody starting with a half note G4, followed by quarter notes A4 and B4, and a half rest. The lower staves (bass and tenor) feature a bass line with eighth notes G2, A2, B2, C3, D3, E3, F3, G3, and a half note A2. The right hand of the piano part has a melody starting with a half note G4, followed by quarter notes A4 and B4, and a half rest. The left hand of the piano part has a bass line with eighth notes G2, A2, B2, C3, D3, E3, F3, G3, and a half note A2.



First system of a musical score, measures 1-4. The score is written for three staves: Treble, Bass, and a lower Treble staff. The key signature is B-flat major (two flats). The first measure contains a complex chordal texture in the Treble and Bass staves, with a triplet of eighth notes in the lower Treble staff. The second measure continues this texture. The third measure features a triplet of eighth notes in the Treble staff and a triplet of eighth notes in the Bass staff. The fourth measure continues the triplet patterns in both the Treble and Bass staves.

Second system of a musical score, measures 5-8. The score is written for three staves: Treble, Bass, and a lower Treble staff. The key signature is B-flat major (two flats). The fifth measure contains a complex chordal texture in the Treble and Bass staves, with a triplet of eighth notes in the lower Treble staff. The sixth measure continues this texture. The seventh measure features a triplet of eighth notes in the Treble staff and a triplet of eighth notes in the Bass staff. The eighth measure continues the triplet patterns in both the Treble and Bass staves. The word *craso.* is written above the Treble staff in the seventh measure.

First system of musical notation, measures 1-4. The score is in 3/4 time with a key signature of two flats (B-flat and E-flat). The top staff (treble clef) features a series of chords, each marked with a '3' indicating a triplet. The middle staff (treble clef) contains a melodic line with slurs and accents, marked with 'poco', 'a', and 'poco.' The bottom staff (bass clef) has a melodic line with slurs and accents, marked with 'poco', 'a', and 'poco.' The bottom staff also includes a series of chords, each marked with a '5' indicating a quintuplet.

Second system of musical notation, measures 5-8. The top staff (treble clef) continues the triplet chords, marked with '3'. The middle staff (treble clef) features a melodic line with slurs and accents, marked with 'fff' and 'sf'. The bottom staff (bass clef) has a melodic line with slurs and accents, marked with 'fff'. The bottom staff also includes a series of chords, each marked with a '5' indicating a quintuplet.

Third system of musical notation, measures 9-12. The top staff (treble clef) features a melodic line with slurs and accents, marked with 'f' and 'p'. The middle staff (treble clef) has a melodic line with slurs and accents, marked with 'f' and 'p'. The bottom staff (bass clef) has a melodic line with slurs and accents, marked with 'f' and 'p'. The bottom staff also includes a series of chords, each marked with a '5' indicating a quintuplet.



Clairon sur la scène (au loin)

*p*

*rit.*

Un autre clairon (au loin)

*p*

(♩ = 100)

*p*

*rit.*

lointain.

*p* *plaintif.*

(♩ = 92)

RIDEAU.

*pp*

Tambour voilé, sur la scène.

*pp*

## ACTE II

*Même décor, mais le mur du fond percé par les biscaviens. La ferme démantelée.*

## SCÈNE I

MARIA seule, aperçue, blottie dans un coin.

Cris au loin. Moderato.

Passage!... Sauve qui peut!...  
Trahison!... Alarme!...

MARIA se dresse et chante avec force.

Là-bas, — dans la fu — mé.e, Dieu! —

de toutes parts — cessol — dats sur la rou — te,

cou - rant, fuy - ant, je - tant leurs

*f*

Nouveaux cris de "Sauve qui peut"  
au milieu de roulements de caissons, de galops  
de chevaux et de mille bruits sinistres.

*f*

ar - - mes !....

(♩ = 116)

*mf*

*ff*

*f*

*f*

MARIA

*f* Ah! \_\_\_\_\_

les u\_ni\_for - mes fran - çais \_\_\_\_\_ C'est la dé -

- faite a\_lors C'est la dé - rou - te

*ff* Non! \_\_\_\_\_ c'est im - pos -

The musical score is written for a voice and piano. The voice part is for a character named Maria. The key signature has two flats, and the time signature is 3/4. The score is divided into three systems. The first system shows Maria singing 'Ah!' with a forte (f) dynamic. The piano accompaniment consists of a bass line with eighth notes and a treble line with chords. The second system shows Maria singing 'les u\_ni\_for - mes fran - çais' and 'C'est la dé -'. The piano accompaniment is mostly rests. The third system shows Maria singing '- faite a\_lors' and 'C'est la dé - rou - te'. The piano accompaniment is mostly rests. The fourth system shows Maria singing 'Non!' and 'c'est im - pos -'. The piano accompaniment includes a forte (ff) dynamic and a triplet of eighth notes in the treble line.

M.  
 - si - ble!... et pour - tant, oui, —

M.  
 la route En est plei - ne!... Non, c'est im - pos -

M.  
 - si - ble, je vois mal!... si jo - sais! — si jo -

(Elle court à la porte, l'ouvre, va pour sortir et se heurte à un corps étendu en travers.)

M.  
 - sais! —

Pressez.



Andante. (♩ = 80)

*f p subito.*

MARIA

Pier-re! lui!

*sec. ruota, p sostenuto.*

PIERRE

Ma - ri - e!

Ma -

*p*

Aidé de Maria, qui le soutient, il se relève et gagne péniblement un fauteuil, où il se laisse tomber.

- ri - o!

*pp p*

PIERRE

*rit.*

Je voulaiste re\_voir... jesuis heu\_reux \_ Viens

MARIA.

(faisant un mouvement pour se dégager)

On ne peut te lais\_

là!

(♩. = 69)

*pp*

M. *ser comme ce-la! Te guérir! \_\_\_\_\_ Te sau-*

(la retenant)

F. *Res - te!*

M. *ver! \_\_\_\_\_*

(des regards sur elle avec une expression d'infinie tendresse)

F. *Ma pe-ti-te Ma-ri - e!*

M.

Je le veux! Il le faut! At -

M.

- tends! At - tends!

(Elle fait un nouveau mouvement pour se dégager et s'éloigner.)

PIERRE.

(la retenant encore)

Non ne me quitte pas! Reste là je t'en

Trompettes cor lino

prie!... Tes doux yeux sur les

*pp harmonieux.*

miens, à mes derniers ins \_ tants! —



MARIA. rit. (♩=96)

Ah! — tu vi — vas! —

*pp*

*rit.*

And SGL.

*p*

PIERRE.

Toi

## MARIA

Je suis

P. seu - le rien que toi! \_\_\_\_\_

V. là! re - po - - se!

The musical score is written for a voice and piano. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The vocal part (V.) consists of two staves. The first staff has a rest for two measures, followed by the lyrics 'Je suis' and 'seu - le rien que toi!'. The second staff has the lyrics 'là! re - po - - se!'. The piano part (P.) consists of two staves. The first staff has a rest for two measures, followed by a melodic line. The second staff has a melodic line. The piano part is written in a grand staff (treble and bass clef). The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. The score is divided into two systems by a double bar line. The first system covers the first two measures of the vocal and piano parts. The second system covers the next two measures. The piano part has a repeat sign at the end of the first system.

*p*

Toi seu\_le tout contre moi! \_\_\_\_\_

(♩ = 69)

*p*

*p*

Re\_po - - se!

*pp*

## PIERRE (rêvant)

Il a vi - te pas - sé ——— notre rê - ve d'une

The first system of the musical score for Pierre (rêvant). It features a vocal line in G major with a treble clef and a piano accompaniment in G major with a treble and bass clef. The vocal line begins with a half rest, followed by eighth notes G4, A4, B4, C5, and D5. The piano accompaniment consists of a single half note G4 in the right hand and a whole rest in the left hand.

heu - - re ——— Mais c'est en sou - ri -

The second system of the musical score. The vocal line continues with a half note G4, followed by eighth notes A4, B4, C5, and D5. The piano accompaniment features a half note G4 in the right hand and a half note G3 in the left hand. A piano (*p*) dynamic marking is present at the start of the piano part.

- ant en - cor que je le pleu - re !..

The third system of the musical score. The vocal line continues with a half note G4, followed by eighth notes A4, B4, C5, and D5. The piano accompaniment features a half note G4 in the right hand and a half note G3 in the left hand. The system concludes with a double bar line and a key signature change to E minor.

C'est si tris - te, vois - tu, lorsqu'on est là, bles -

The fourth system of the musical score. The vocal line begins with a half rest, followed by eighth notes G4, A4, B4, C5, and D5. The piano accompaniment features a half note G4 in the right hand and a half note G3 in the left hand. A piano (*p*) dynamic marking is present at the start of the piano part. The system concludes with a double bar line and a key signature change to E minor.

*p*

\_ sé, Sur le bord d'u \_ ne route où l'on vous a lais \_

*p*

\_ sé — C'est si tris \_ te si tris \_ te de se sentir mou \_

*p*

\_ rir et d'e \_ tre seul! — seul! —

*p*

Pen\_sée af \_ freu \_ se seul! — Loindes ai \_



*p*

me's \_\_\_\_\_ seul! \_\_\_\_\_ sans la ma -

MARIA

*p* (très tendre)

Pier - re!

man! \_\_\_\_\_

(♩.=69)

*pp*

*M*

je suis là! Re - po - - se

PIERRE.

Et moi dans les bras d'u - ne

P

fi - an - cé - e je vais m'en - dor - mir dou - ee -

*pp*

P

- ment. \_\_\_\_

(♩ = 120)

*mf*

MARIA.

(PIERRE retombe sans connaissance) (MARIA effrayée appelle au secours)

Ah! ma - man!

## SCÈNE III

Allegro.

*ff* *ff sec.*

LA GRAND' MÈRE (accourant de suite aux cris de Maria)

Mon Dieu! Mon enfant! Pier -

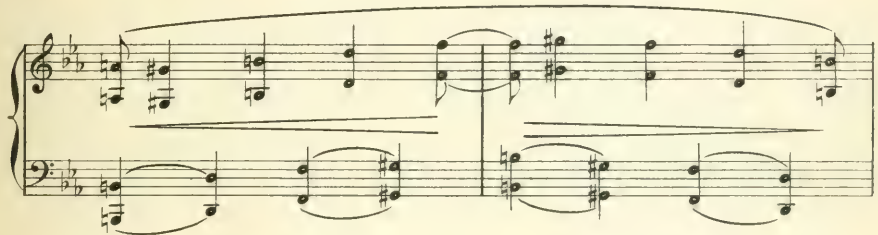
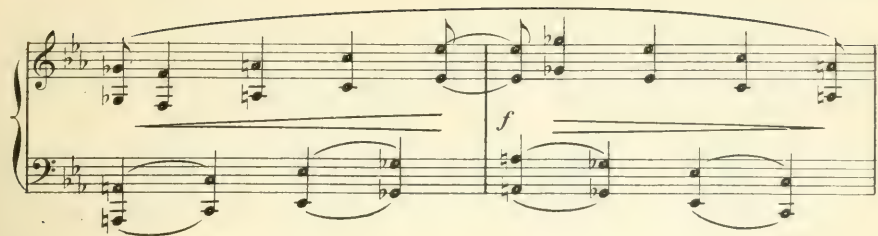
*sf*

Toutes deux sont près du fauteuil cherchant à ranimer Pierre. Cependant les bruits du dehors qui s'étaient assourdis reprennent violemment. On entend les cris: Sauve qui peut!

re!

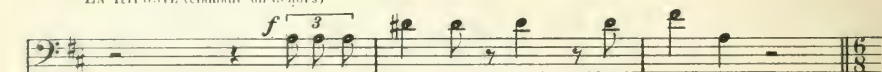
(♩=152)

*p*



*cresc.**accelerando.*

LA RIPOSTE (clamant du dehors)



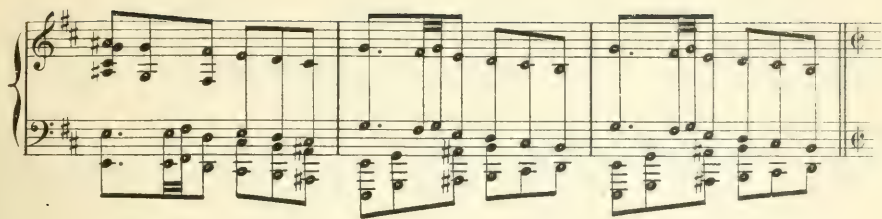
Plu-se car - tou\_ches!... Rien!... Ton - ner - re!



LA RIPOSTE, couvert de boue, noir de poudre, tenant le drapeau roulé autour d'un tronçon de hampe, paraît au fond suivi d'un petit conscrit blessé et de quelques soldats.







# Allegro.

LA RIPOSTE.

*f*

Par i-ci! par i-ci! et sa-  
von-  
s-le dra-

(♩ = 116)

*f*

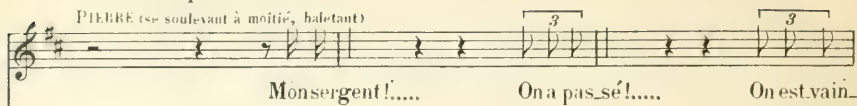
peau — Puis-qu'ils l'au-raient mal-gré qu'on ait ven-du sa

*f*

peau!

## Le double plus vite.

PIERRE (se soulevant à moitié, balayant)



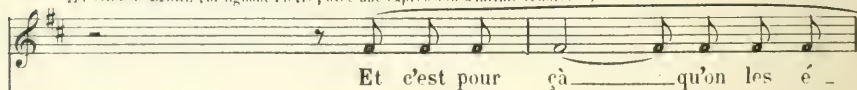
LA RIPOSTE (apercevant Pierre, suffoqué)

Pierre!

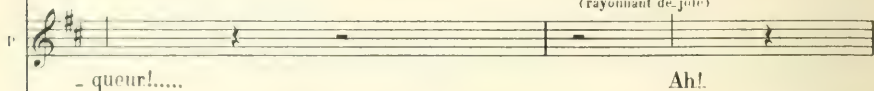
(♩ = 126)



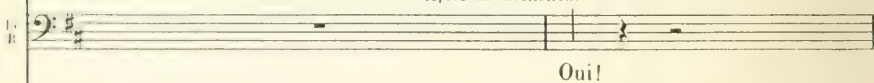
LA GRAND'MÈRE (designant Pierre, avec une expression d'infinie tendresse)



(rayonnant de joie)



(après une hésitation)



(PIERRE retombe mort sur le fauteuil, dans les bras de MARIA qui sanglote)

La G. M.

le - ve!

(se tournant vers La Riposte, avec rage)

La G. M.

Ton Em-pe - reur? s'il é - tait

Plus lent.

La G. M.

je prendrai un cou - teau!

LA RIPOSTE.

(grave et calme)

Fem -

(♩ = 100)

sec.

1<sup>a</sup> R.  
me, ne dis pas ça! Car c'est man - quer à la vail -

1<sup>a</sup> R.  
\_ lance de l'enfant et à tous ceux qui sont morts pour sa

Tempo.  
LA GRAND'MÈRE

1<sup>a</sup> R.  
Sa gloi - re? a - vec du sang! ———  
gloi - re!

(♩ = 120)

1.  
G. M.

*f* Sa gloi - re! a - vec nos

1.  
R.

Qu'a - vec joie on ver - sa! —

1.  
G. M.

lar - - mes!

1.  
R.

Mais tu ne l'as pas vu

1.  
G. M.

(pleurant) Nos pe -

1.  
R.

Quand triomphaient nos ar - mes A Wa - gram! —



1<sup>a</sup> G M  
 \_ tits! \_\_\_\_\_ nos en \_ fants! \_\_\_\_\_

1<sup>a</sup> R.  
 à l'éna! \_\_\_\_\_

1<sup>a</sup> R.  
 f rit

Quand écla \_ taient, à No \_ tre Da \_ me, le<sup>s</sup>Te De \_ um tri \_ om \_

Plus lent.

1<sup>a</sup> R.  
 - phants! \_\_\_\_\_

a Tempo. (♩=92)

ff

3

3

LA GRAND' MÈRE

*f*

Mais

c'est le pi \_ res des bour \_

1a  
G. M.

\_ reaux!

C'est le monstre ex \_ cé \_ cré des mè \_ \_ res!

1a  
G. M.

Il a pris leurs en \_ fants comme il a pris mon Pier \_ re!

mf

## Le double plus lent.

LA RIPOSTE

La p

Mais — il en a fait des Hé — ros!

(♩ = 88)

pp

S.P.C.

(La Riposte retourne à la cheminée et dit, au milieu de l'angoisse, en regardant brûler le drapeau)

La p

A — dieu, — Toi! —

pp

Tambour voilé.

Très lent. ♩ = 54

(avec une émotion croissante.)

rit.

p

Puis, qu'il le faut — de — viens u — ne

rit.

p

flam — me qui mon — te u — ne flam — me qui jette u — ne

1<sup>a</sup> R.

*f* gran - de clar - té!... *mf* U - - ne clar - té der -

1<sup>a</sup> R.

- niè - - re!... U - ne clar - té der -

1<sup>a</sup> R.

- niè - - re!... Et plu - tôt que de su - bir la

*cresc.*

1<sup>a</sup> R.

hon - - te Dis - pa - rais pour l'é - ter - ni -

*f* *dim.*

rit.

— té! — A — dieu! Toi! A — dieu! —

*p* *p*

3

(en comprimant ses larmes)

A — dieu! Toi! —

3

3

(La Riposte, le petit conscrit et les quelques soldats  
revenus avec lui saluent militairement)

RIDEAU

*pp*

A — dieu! — A —

3

3

3

dieu! —

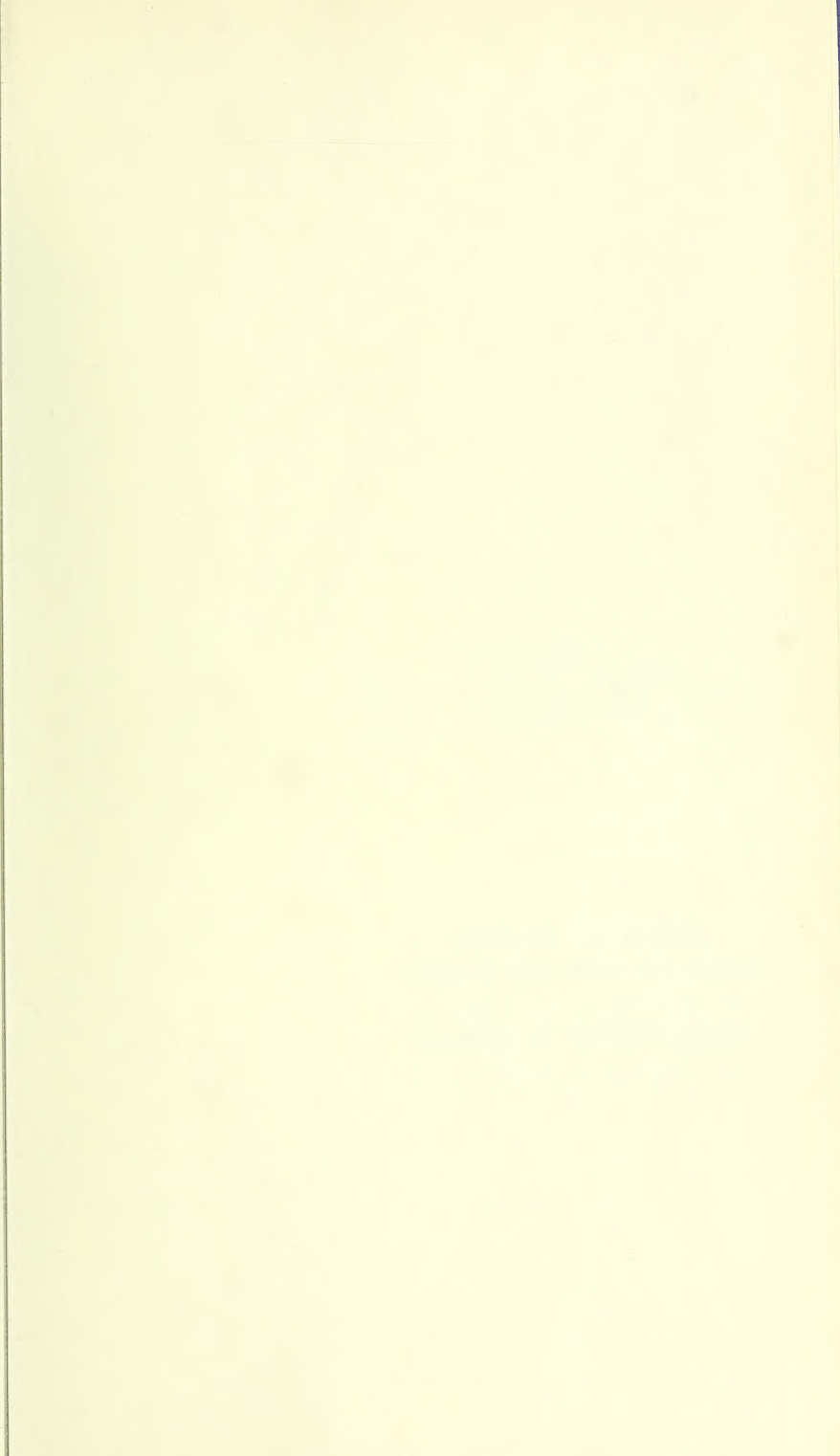
*ppp* *ppp* *fff* *acc.*

FIN.











M  
1503  
N446S6

Nerini, Emile  
cLe soir de Waterloo.  
Piano-vocal score. French,  
Le soir de Waterloo

Music

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